



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Regu CLT / CIH / ITH	
Le	27 SEP. 2019
N°	0487

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2019
for possible inscription in 2020**

Instructions for completing the nomination form are available at:
<https://ich.unesco.org/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity, which is available on the same webpage.

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

Malawi and Zimbabwe

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

Thé art of crafting and playing Mbira/Sansi, thé finger-plucking traditional musical instrument in Malawi and Zimbabwe

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

Kakonzedwe ndi kayimbidwe ka Sansi (Malawi)

Kugadzira ne kuridza Mbira (Zimbabwe)

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

Mbila, Marimba, Malimba, Kalimba, Sanza, Sansula, Likembe, Kankobera and Kanamaala

C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

Mbira/Sansi is found among the Chewa people of Central and Southern Regions of Malawi as well as the ChiMang'anja speaking people of Chewa origin found across the country. Among the well known players of Mbira/Sansi traditional musical instrument are Mr. Charles Chavalamangwere Mkanthama of Suzi Village, Chief Kalumo, Ntchisi District; Mr. Sam Banda Jnr. who works for Times Télévision; Mr. Waliko Makhala, one of Malawi's renowned ethnomusicologists and Faith Mussa, Malawi's psychedelic gospel musician, just to mention some. Apart from playing, Mr. Charles Chavalamangwere Mkanthama and Faith Mussa are also Mbira/Sansi makers and trainers.

In Zimbabwe Mbira/Sansi is common among Shona communities of Zezuru, Korekore, Karanga, Ndau, Manyika found in Mashonaland Provinces, Masvingo, Manicaland and Midlands Provinces. It is also found among the BaTonga and Kalanga tribes of Matebeland North and South, respectively. Mr Tendai Gahamadze of Mbira DzeNharira group, Mr Wilfred Mafrika Nyamasviswa of Maungira eNharira group, the late Mr. David Tafaneyi Gweshe, Mr. Tute Chigamba, Mr Chieza of Chitungwiza, are some of the renowned Mbira/Sansi players/experts, Messrs Albert Chimedza of Mbira Centre and Chris Timbe of Melo-Rythm are makers and trainers of Mbira/Sansi.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

Malawian Mbira/Sansi playing communities are the Chewas found in Central and Southern Regions of the country, while the Mang'anja playing communities are concentrated in the Southern Region although they have now spread across to other parts of country. Mbira/Sansi music playing is popular among the Chewas in Lilongwe District in the Central Region of Malawi; Ntchisi District, about 92 kilometers North of Lilongwe District, among the ChiMang'anja speaking people of Chikwawa and Nsanje Districts in southern Malawi and among the Chewa and ChiMang'anja speaking people in Blantyre District in Southern Region of Malawi.

Zimbabwean playing communities are mostly the Shona concentrated in the central watershed of Harare, Mhondoro-Ngezi, Seke-Chitungwiza, Chihota, Mutoko-Mudzi and Goromonzi (Mashonaland East); Chegutu, Norton and Zvimba, Karoi-Hurungwe and Makonde (Mashonaland West) Mazowe-Chiweshe, Shamva, and Guruve areas (Mashonaland Central); Shurugwi and Gokwe (Midlands Provinces); Chipinge, Mutasa, Nyanga (Manicaland) in Eastern Highlands; Chiredzi (Masvingo) and; to the north are the BaTonga of Binga (Matebeleland North). A number of people can play Mbira/Sansi in both Malawi and Zimbabwe but only a few can make the instrument. However, since the instrument is in Mozambique, Zambia, Botswana and Namibia; it is likely that there are more people who make and play the

instrument within Southern Africa.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Dr.
Family name: Mazibuko
Given name: Lovemore Chances
Institution/position: Department of Museums and Monuments, Acting Deputy Director of Culture and Focal Point, 2003 Convention for the safeguarding of the Intangible Cultural Heritage.
Address: P. O. Box 30360, Blantyre 3, Malawi.
Telephone number: +265996954672
Email address: lovemoremazibuko@yahoo.com
Other relevant information:

E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

Dr. Biggie Samwanda,
Director Arts Culture and Heritage; Focal Point Person, Intangible Cultural Heritage
Ministry of Youth, Sport, Arts and Recreation
First Floor Quality International Hotel Building, Corner Simon Vengai Muzenda and Nelson Mandela Avenue, Harare, Zimbabwe
Tel. +263-242-706506, +263-772 398 171
sabiggie@gmail.com

1. Identification and definition of the element

For **Criterion R.1**, States **shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'**.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ()

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;*
- b. the characteristics of the bearers and practitioners of the element;*
- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and*
- d. the current modes of transmission of the knowledge and skills related to the element.*

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';*
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';*
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';*
- d. that it provides the communities and groups involved with 'a sense of identity and continuity'; and*
- e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.*

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.*

Not fewer than 150 or more than 250 words

Basic Mbira/Sansi instrument consists of a wooden board with attached metal keys on top and the instrument is sometimes mounted in a calabash/wooden resonator. Metal keys made from spoon handles, bicycle spokes or spring wire are used and hammered to desired shape. The keys are plucked using thumbs or a combination of thumbs and fingers. The keys may be mounted across two bars or one; in the case of two, one bar attaches the keys to the resonator while the other bar holds them in place on the board. The bar closest to the resonator serves as a bridge, while the other one provides the means for holding the keys in place. The number of keys on a board range from 7 to 54. Mbira/Sansi can be played with or without a resonator. Free ends of the keys are positioned at different lengths and levels to produce varied pitches. The length of the vibrating end determines the pitch; shorter keys produce higher pitches while longer keys produce lower pitches. The Mbira/Sansi produces a fluid percussive sound that is considered mystic, tranquil and enchanting. Since it is played either simultaneously or alternately between both thumbs and fingers, harmony and rhythmic effects are possible. An important feature of Mbira/Sansi music is its cyclical nature, where each new repetition of a theme varies slightly from the last and incorporates numerous interwoven melodies. The instrument can be played on its own or as multiple Mbira/Sansi instruments in a group.

- (ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?*

Not fewer than 150 or more than 250 words

In Malawi, the bearers and practitioners of Mbira/Sansi are primarily the Chewa and Mang'anja of Central and Southern Regions of Malawi. However, the instrument has spread to other ethnic groups like the Ngoni. Some of the known practitioners such as Charles Chavalamangwere Mkanthama, Faith Musaa, Sam Banda Jnr. and Waliko Makhala continue to popularise Mbira/Sansi music in Malawi. Apart from just playing, Mr. Mkanthama also makes the Mbira/Sansi instrument and conducts lessons on the same. Usually the practitioners play the instrument solo. However, in Malawi, most Mbira/Sansi players are also members of other local acoustic music groups that use Mbira/Sansi along side other traditional musical instruments. The instrument is mainly made and played by men. No woman is known to play the instrument in

Malawi. However, women play a very important rôle in popularising thé Mbira/Sansi. For example, thé gourds that are used as resonators in the instrument are usually grown and collected from thé fields by women who hand them over to men to make thé instrument.

In Zimbabwe, bearers and practitioners are primarily Shona but other ethnic groups that include BaTonga, Venda and Kalanga alsô play it. Thé instrument was popularised by Thomas Mapfumo, Stella Chiweshe, Dumisani Maraire, Sekuru Gora, David Gweshe, Mbira Dzenharira, Maungira Enharira, Ephat Mujuru and Master Chivero amongst others. Jonathan Goredema, Leonard Goredema and Mukudzei Mukombe are mâle players whereas Hope Masike, Prudence Mbofana and Fungisai Zvakavapano are female players. Mbira/Sansi instrument makers, players and trainers include Wilfred MaAfrika, David Tafaneyi Gweshe, Salani Machoba, Tute Chigamba, Chris Timbe and Albert Chimedza. Promoters of Mbira music include Chikonzero Chazunguza, George Hozheri, Barbra Chikosi and George Makoni.

(iii) *How are the knowledge and skills related to the element transmitted today?*

Not fewer than 150 or more than 250 words

Thé transmission of knowledge and skills of making and playing Mbira/Sansi is traditionally by apprenticeship. Usually this happens within thé family, from father to son, uncle to nephew through observation. But today, thé transmission is also through formal coaching. For example, practitioners like Charles Mkanthama and Faith Mussa (Malawi) and Chris Timbe and Albert Chimedza (Zimbabwe) organise periodic formal training for youths in thé making and playing of Mbira at their Centres.

Governments, both in Malawi and Zimbabwe, encourage primary schools to include local cultural activities in teaching expressive arts courses. This has made it possible for Mbira/Sansi making and playing to be taught in schools in areas where Mbira/Sansi is found. Thé Department of Fine and Performing Arts at thé University of Malawi which studies and researches on traditional music has included Mbira/Sansi in thé undergraduate courses while in Zimbabwe thé Collège of Music and all Teachers' Training Collèges teach thé playing and sometimes thé making of Mbira/Sansi. Universities offer Mbira/Sansi course in ethnomusicology departments.

Since 2008, thé Malawi Department of Arts, with funding from thé Centre for Indigenous Instrumental Music and Dance Practice in Africa (CIIMDA) has been implementing a project on thé playing of African musical instruments. Thé programme targets teachers in primary schools. In this project, Mbira/Sansi has always been included in thé training.

Music Crossroads in Malawi and Zimbabwe also assist in transmitting thé knowledge through its music compétitions for upcoming artists, which are preceded by training camps on making and playing indigenous musical instruments, including Mbira/Sansi.

(iv) *What social functions and cultural meanings does the element have for its community nowadays?*

Not fewer than 150 or more than 250 words

Mbira/Sansi plays an important rôle in thé concerned communities. In Malawi, thé songs sung during Mbira/Sansi music playing contain important messages that teach people about good behaviour. When Mbira/Sansi is performed at Kulamba annual event for thé Chewa people, it is used to praise and salute thé Chewa King, His Majesty Kalonga Gawa Undi, who is himself thé custodian of thé Chewa culture, for his wise leadership on his subjects. Some Mbira/Sansi songs contain messages that guard children against bad behaviours while others condemn négative behaviors in thé community. For example, some of thé messages address various social ills like violence against women and children. Mbira/Sansi music is also used to communicate to thé people some information about events that happened in thé past such as thé history of thé Chewa migration.

In Zimbabwe Mbira/Sansi instrument may be used for worship in its cultural context when it is played at spiritual invocation cérémonies, funeral wakes, memorials and traditional healing cérémonies. It is thé médium for communication with thé metaphysical realm on social and

cultural rites like during installation ceremonies of chiefs who are themselves custodians of culture. The instrument is played at these functions in appreciation of culture and as medium of communication between the ancestors and the living. The Mbira/Sansi is also used as a form of general entertainment amongst many communities on social gatherings like beer drinking and weddings. Lyrics sang are pregnant with social and historical meanings that teach and discourage social ills.

- (v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

Not fewer than 150 or more than 250 words

There is no part of Mbira/Sansi making and music playing that is incompatible with the existing international human rights instruments, laws and/ or any aspects of sustainable development and mutual respect among communities. To the contrary, Mbira/Sansi promotes human rights and social harmony and cohesion in the communities where it is found as given above. Most importantly, Mbira/Sansi instrument wherever and whenever it is played acts as a "weapon" for condemning gender-based violence and other societal social ills. Although the instrument is mostly played among the communities mentioned above, attendance during Mbira/Sansi music festivals and functions is usually open to everybody. In this regard, it helps to unite people from different backgrounds.

Materials that are used for making Mbira/Sansi instrument are primarily wood, gourd and metal objects that are environmentally friendly. Mbira/Sansi instrument making does not involve much wood where wood is used. Besides, Mbira/Sansi making process does not involve any life threatening rituals and the methods used are internationally accepted.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

- (i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

Inscription will contribute to its visibility at local level in both Malawi and Zimbabwe through the safeguarding measures that the two Governments will put in place. At local level, measures will include organizing presentation ceremonies for the certificate of inscription from UNESCO where Mbira/Sansi music will be performed. During these ceremonies, there will also be other cultural performances (not just Mbira music playing) from other communities. This will help foster unity and encourage dialogue among members of different communities who may also think of putting up some of their ICH elements for nomination. The respective Governments will also work with the communities in documenting Mbira/Sansi music playing and other forms of performing arts for use by television and radio stations as one way of raising awareness and safeguarding performing arts in the two countries for future generations. Therefore, once inscribed, many people will know more about Mbira/Sansi music and other forms of performing arts and this will further increase visibility of ICH in general and the element itself, not just among the practicing communities but the neighbouring communities as well.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

The two Governments will contribute to the visibility of the inscribed element and ICH in general at national level in the following ways: Firstly, both Governments will raise awareness of the element and other forms of ICH by conducting interviews with practitioners, custodians and citizens to produce and distribute documentaries on public and national online, print and electronic media platforms promoting the importance of ICH in general and the inscribed element in particular; focusing on their social functions, threats associated with the elements and the measures being pursued by different stakeholders to safeguard Mbira/Sansi music playing and ICH in general. Secondly, the two Governments will continue providing support in cash and kind, towards the holding of annual cultural festivals where Mbira/Sansi making and music playing and other cultural musical instruments are played and dances from different communities across the countries showcased and aired on national television and radio stations. This will increase the visibility of Mbira/Sansi, other music genres and encourage peace and dialogue among different participating communities nationally including visiting revellers to the countries. Inscription will also encourage further research on Mbira/Sansi and other similar elements by researchers, academicians and interested groups/individuals in national institutions. This will contribute to better appreciation of the element and promote the visibility of ICH in general.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

Visibility of ICH at the international level is assured given that Mbira/Sansi making and music playing already attracts interest from both playing and non-playing international communities who are keen to research on cultural expressions around spirituality, recreation and rhythm of Mbira/Sansi music playing. The element's transmission now transcends boundaries; it is now played at different fora including festivals, in conjunction with modern instruments fused in pop, reggae, rock, jazz and film sound. Progressively, inscription will thus aid the visibility of other cultural expressions thereby also stimulating cultural dialogue, promoting peace and socio-cultural awareness among the world's communities. Essentially, communities beyond Malawi and Zimbabwe who have this element will get activated to join and bring variations of their own to the nomination thus making heritage richer as more cultural expressions become shared in their diversity by countries, and human creativity is also celebrated.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

Inscription of Sansi/Mbira making and music playing will encourage dialogue in that it will increase the number of elements on UNESCO's Representative List from Malawi to six and in Zimbabwe to two in number. The communities and individuals whose elements are inscribed will have common interest for networking and sharing of experiences on how best to safeguard and promote their ICH elements locally, nationally and internationally. They will also be able to discuss and strategise on how their respective communities can take advantage and benefit from the listed elements in a sustainable manner. Sansi/Mbira music brings about social cohesion among the concerned communities in that they find something common that identifies them. Therefore, inscription of Mbira/Sansi will encourage dialogue through joint programmes in safeguarding similar crossboundary elements. It will further contribute to the visibility of intangible cultural heritage not only in Malawi and Zimbabwe but the entire Southern Africa region

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

Inscription of Mbira/Sansi making and music playing will promote respect for cultural diversity as the elements inscribed on the UNESCO's List from Malawi and Zimbabwe will be from different communities and geographical locations. This will give the elements equal status in the eyes of local practitioners, national authorities and international communities. Inscription will further promote human creativity as Mbira/Sansi music is distinct and will contribute to the variety of different music genres and styles in the world. The Chewa and Mang'anja communities in Malawi and the Shona, Tonga, Venda and Kalanga communities in Zimbabwe created this music form that is relevant to their social needs. However, the element is not featured prominently in college and school curriculums. Once Mbira/Sansi music playing is inscribed, more people will be made aware of the element and this will encourage more experimentation with the instrument in various music genres thus creating fertile ground for human creativity and respect of cultural diversity.

3. Safeguarding measures

For **Criterion R.3**, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

In Malawi and Zimbabwe Mbira/Sansi music playing is common both in the villages and cities as it has been used to entertain people during different occasions such as traditional ceremonies, beer parties and weddings since time immemorial. It is also played as a pastime activity. In Malawi, Charles Chavalamangwere Mkanthama and Faith Mussa both run Music Education Centres where they train individuals and foreigners interested in Mbira/Sansi making and music playing. In Zimbabwe, similar training is done by mbira groups like Maungira eNharira, Mbira dzeNharira and individuals at Dzimbanhete, Mello Rythm's Chris Timbe and Albert Chimedza of Mbira Centre.

Music Crossroads in both countries have music academies which train youths in music production and traditional musical instrument making and playing. Workshops culminate in competitions and international exchanges. Consequently, Mbira/Sansi found its way into being part of the instruments of modern musical bands. For example, Faith Mussa (Malawi), Jah Prayzah and Hope Masike (Zimbabwe) play Mbira/Sansi in their bands. Mbira/Sansi is featured during Malawi's Lake of Stars, Blantyre Arts Festival and Sand Music Festival. In Zimbabwe it is featured during Culture week, September Mbira Month, Zimbabwe Schools Mbira Festival, Harare International Festivals of the Arts, Harare International Carnival and Mbira Explosion festivals.

The two Governments' Departments responsible for cultural preservation in collaboration with the communities concerned run projects documenting traditional music and instruments. Mbira/Sansi making and music playing is one of the documented elements. The National Museums in the two countries have sections dedicated to traditional music and musical instrumentation. These efforts help sustain knowledge of traditional music and musical instruments, including Mbira/Sansi making and music playing.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **communities, groups or individuals** concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research

- preservation, protection
- promotion, enhancement
- revitalization

(ii) *How have the States Parties concerned safeguarded the element? Specify any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?*

Not fewer than 150 or more than 250 words

Créative Arts subject forms part of school curriculum at primary, secondary and tertiary institutions both in Malawi and Zimbabwe. Through this subject, the two Governments are able to encourage the transmission and promotion of Mbira/Sansi making and music playing formally.

In 2013, young people from Chewa communities, with Government support through Museums of Malawi, were trained on community-based inventorying of ICH. The trained members went on to inventory ICH elements which included Mbira/Sansi making and music playing. A similar exercise was conducted in Zimbabwe at Dzimbanhete Arts Centre by the Department of Arts and Culture where Mbira/Sansi was inventoried using community-based approach.

Malawi and Zimbabwe approved their National Cultural Policies in 2015 and 2016, respectively. The policies prioritize safeguarding of ICH and support efforts by concerned organizations to contribute to the safeguarding of ICH in the respective countries.

The Museums of Malawi as focal point for the UNESCO 2003 ICH Convention created a database for its inventoried ICH elements. Some of the elements were uploaded on to the ICH regional database for Southern Africa (SAICH Database). Mbira/Sansi is one of the elements that were uploaded on the SAICH database.

The Government of Zimbabwe through the Ministry of Youth, Sport, Arts and Recreation appointed the National Intangible Cultural Heritage Committee (NICHHC). The committee is mandated to safeguard and promote Zimbabwe's ICH.

Due to financial and technical constraints, both Governments cannot directly finance the safeguarding efforts for transmission, promotion, enhancement and revitalization such as those being done by Music Crossroads Malawi/Zimbabwe. It is hoped that once the element is inscribed, its profile will be raised and much attention, will be given to safeguard the element and promote visibility of ICH in general.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

(i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

Not fewer than 500 or more than 750 words

Malawi is currently seeking to enhance the protection and promotion of ICH elements like Mbira/Sansi by revising Museums Act of 1989, Arts and Crafts Act of 1990 and the Copyright Act of 1989. This is in line with Government Reforms in order to give power to communities to

participate in and benefit from safeguarding their own ICH. Révision of these Acts will also ensure that exploitation of traditional practices including Mbira/Sansi making and music playing, for entertainment and tourism, is done in the manner that the element does not lose its value to the community. The Department of Museums in collaboration with Music Education Centers and the Chewa and Mang'anja communities will continue organizing and documenting music events where Mbira/Sansi is played to add to the database. This is one way of disseminating information about the element and how it is evolving.

The NICHC also plans to organize workshops targeting journalists so that they are oriented about the 2003 Convention and its implementation modalities while at the same time raising awareness about ICH, its importance and the need to safeguard it for future generations. It will also commission press reviews on Mbira/Sansi making and music playing. NICHC further intends to negotiate a permanent column in the weekly newspapers specifically to cover issues relating to Intangible Cultural Heritage. Mbira/Sansi making and music playing is one of the elements that will be featured in the reviews.

Malawi Government intends to raise the profile of primary school expressive arts subject currently being taught as an elective subject, so that it becomes a core subject. During the delivery of Expressive Arts in schools, pupils are taught the various aspects of Malawian's traditional art thereby transmitting the heritage to the next generations.

Viability of the element has been guaranteed through several national and institutional legal instruments. Among others include the Constitution of the Republic of Malawi (1995) and the National Cultural Policy(2015). The Department of Fine and Performing Arts at the University of Malawi; the Malawi University of Science and Technology, Bingu School of Culture and Heritage; the Department of Ethnomusicology, University of Zimbabwe; Department of Music and Musicology, Midlands State University; and the Zimbabwe College of Music have modules on traditional music and instruments which include Mbira/Sansi. They encourage research in traditional music and dance, including the making and playing of Mbira/Sansi, thus creating new knowledge concerning the element.

The Government of Zimbabwe undertakes to preserve and sustain ICH elements through the National Arts, Culture and Heritage Policy of 2016 to empower communities to safeguarding their own ICH. The policy aligns with other Acts of Parliament like the National Museums and Monuments Act, National Gallery of Zimbabwe Act as well as the National Arts Council of Zimbabwe Act in order to guide and harness the widened use of Mbira/Sansi music for entertainment and tourism.

The Governments of Malawi and Zimbabwe, through Ministries responsible for Culture, established the National ICH Committees (NICHC) whose members comprise representatives from academia and research institutions, culture custodians, Government institutions, National Commission for UNESCO, Arts and Crafts Practitioners and Associations of Performance artists, among others. The respective Committees advise their Governments and communities on legislation and policy on the awareness raising and implementation of the 2003 Convention on ICH at national levels. The Committees provide assistance to Governments, organizations, communities and custodians of ICH on how to prepare international assistance requests and nominating ICH elements for inscription on UNESCO's two Lists and the Register of Good Safeguarding Practices. They provide technical and expert assistance to the Government for the production of reports on the implementation of the Convention as well as providing a forum for robust discussion on theory, issues and practice related to intangible cultural heritage in accordance with Article 13 part C of the 2003 Convention. The two National ICH Committees assist in facilitating engagement of custodians, heritage practitioners, local authorities and international communities by exchanging information, building expertise and sharing knowledge and approaches.

Department of Arts and Culture in Zimbabwe plans to revise its ICH strategy plan so as to strengthen the NICHC functions. It intends to conduct workshops on community-based inventorying in rural districts with emphasis on building capacities of ICH Trainers among youths to build a critical mass of ICH experts to champion more safeguarding programmes in local communities. Zimbabwe will annually continue supporting National Arts Merit Awards' (NAMA) cultural music category that includes Mbira/Sansi music playing which began in 2018. Sustainability of Mbira/Sansi making and music playing is guaranteed and will continue to be transmitted from generation to generation in various communities both in Malawi and Zimbabwe

with the support of the traditional leadership as the custodians of culture.

The National ICH Committees in the two countries will ensure that safeguarding measures for the element are included in their annual work plans and implemented accordingly. The Department of Arts and Culture in Zimbabwe and Department of Museums and Monuments in Malawi will work in partnership with relevant Departments, Organisations and Ministries in their respective countries to create awareness and safeguard the element.

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

Not fewer than 150 or more than 250 words

The Governments of Malawi and Zimbabwe will support the implementation of proposed safeguarding measures in a number of ways. Specifically the two Governments will support awareness raising efforts to popularise Mbira/Sansi making and music playing, carry out youth awareness outreach programmes in community centres and in selected schools, and conduct radio talk shows about the element on television and radio stations. The National ICH Committees in Malawi and Zimbabwe developed plans to train young people through workshops at local level. The Department of Fine and Performing Arts at the University of Malawi, the Bingu School of Culture and Heritage at the Malawi University of Science and Technology; and the Department of Theatre at the University of Zimbabwe, Department of Music and Musicology at Midlands State University and Zimbabwe College of Music will continue to develop and administer modules on traditional music including Mbira/Sansi making and music playing to both undergraduate and post-graduate students.

The two Governments will continue to support Mbira/Sansi Cultural festivals, training institutions that implement safeguarding of Mbira/Sansi making and music playing such as Charles Mkanthama's Finest Search Education Centre (Malawi), Faith Mussa Music Academy (Malawi) and the Department of Music and Musicology at Midlands State University, Melo Rhythms and Mbira Centre (Zimbabwe). They will also continue to support Music Crossroads (Malawi and Zimbabwe Chapters) in training interested young musicians, and train music teachers in Mbira/Sansi making and music playing to ensure that the element is taught during Creative Arts lessons.

With regards to research, the two Governments will be organizing skills development festivals for the youths on Mbira/Sansi making and music playing, and support in-depth research to bring innovation in the making and playing of traditional musical instruments, including Mbira/Sansi.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

Not fewer than 150 or more than 250 words

In 2009, Malawi implemented a project on inventorying ICH in nine ethnic communities including the Chewas. As part of the project, preliminary consultative meetings were conducted in Ntchisi. One of them was held at Chief Kalumo's Headquarters. Participants to the meeting included other Chiefs and their subjects. Several ICH elements were inventoried. At that meeting, Charles Chavalamangwere Mkanthama was identified as Mbira/Sansi practitioner. After the exercise, the research team took the opportunity to inform the gathering that the 2003 Convention provides for the nomination of ICH elements on the UNESCO's Lists. The decision to nominate Mbira/Sansi music playing was made by the community during this meeting. Participants also took part in developing safeguarding measures for the element. The meeting agreed on a number of safeguarding activities which included conducting Sansi music festivals and carry out further research. In the proposed safeguarding measures, Charles Chavalamangwere Mkanthama agreed to lead a group of men who would be responsible for making the Mbira musical instruments while some women were tasked with the responsibility of fetching and collecting gourds that are used for making the instruments and act as sound boxes. These instruments are to be used during the proposed Sansi music festivals. A similar exercise was held in Zimbabwe in 2016 where the Department of Arts and Culture raised awareness on the 2003 Convention to Mbira/Sansi playing communities at Dzimbahete Arts Centre where participants, practitioners and

custodians participated in Mbira inventorying exercise. Mbira communities and custodians also agreed to nominate Mbira/Sansi for possible inscription on the UNESCO's Representative List and participated in the development of safeguarding measures, including sharing of responsibilities among different players. Both men and women as well as the youths would be involved in organizing festivals and take part in research activities either as key informants or helping with the logistics.

Thereafter, the two countries instituted separate task-forces comprising different stakeholders to prepare the nomination dossier. Malawi sent its completed nomination dossier to their counterparts in Zimbabwe for consolidation, resulting in this nomination file. After consolidation, the consolidated file was presented to respective National ICH Committees in Malawi and Zimbabwe for technical input and approval by relevant authorities before submission to UNESCO.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: .Finest Search Education Centre (Malawi)
Dzimbanhete Mbira Community (Zimbabwe)

Name and title of the contact person: Charles Chavalamangwere Mkanthama, Executive Director - Malawi
Chikonzero Chazunguza, Creative Director - Zimbabwe

Address: P. O. Box 122, Ntchisi, Malawi
Dzimbanhete Arts Interactions Centre, Norton, Zvimba, Zimbabwe

Telephone number: +265 999071815 - Malawi
+263 783 499 954 - Zimbabwe

Email address: chiko@gmail.com web:www.http://chikonzerochazunguza.ca (Zimbabwe)

Other relevant information: Waliko Makhala
Ethnomusicologist
C/O Malawi Broadcasting Corporation, Blantyre, Malawi

Mélo Rythm Instruments Consultancy
Mr Chris Timbe, Director
Stand 2571
Unit B, Seke
Chitungwiza, Zimbabwe
Mobile: +263 772 302 097
Email: chris.timbe@yahoo.com

Mbira Centre
Mr. Albert Cimedza, Director
53 Glen Nara Avenue

Highlands
Harare, Zimbabwe
Mobile: +263 772 269 779
Email: mbiracentre@mhiracentre.com

4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

In Malawi, the element was identified through an inventory exercise that was conducted by the Department of Culture in 2009 targeting nine ethnic groups, including Chewa. Under the domain of traditional craftsmanship, Charles Chavalamangwere Mkanthama a trained ethnomusicologist and Director of Finest Search Education Centre, who was one of the respondents during the exercise, mentioned Mbira/Sansi as one of the musical instruments he produces and plays. He together with Faith Mussa and Waliko Makhala, both Sansi players (speaking separately) explained the process involved in making and playing Mbira/Sansi in detail. Traditional Authority Kalumo of Ntchisi District in central Malawi corroborated Mkanthama, Mussa and Makhala's explanations on Mbira. During a separate meeting for the Traditional Authorities and community members, the inventorying team briefed them that within the framework of the 2003 Convention for the Safeguarding of the ICH, there is a provision for nominating elements on UNESCO's Lists. Owing to the popularity of Mbira/Sansi, the meeting agreed and consented to nominate the element on the Representative List. Charles Mkanthama, also a Mbira/Sansi practitioner himself, assisted in defining Mbira/Sansi, its making and playing as "a traditional musical instrument made by putting metal keys on a wooden board sometimes mounted inside a resonator and played by plucking the keys."

In November 2016, the Malawi Government through the Department of Culture set up a five-member task team comprising two Government officials, one freelance Videographer, TA Kalumo and Charles Chavalamangwere Mkanthama to prepare the initial nomination file on Sansi making and music playing. From 9th to 14th January 2017, the task team documented and together filled in the nomination form. Charles Chavalamangwere Mkanthama was the key informant in this exercise and provided most of the information and allowed to be videotaped. During subsequent meetings, all members of the task team as well as the three prominent Sansi practitioners participated in beefing up the nomination file, selection and arrangement of the photos and planning for the safeguarding measures.

In Zimbabwe inventorying exercise for Mbira/Sansi was conducted by the Dzimbanhete Mbira playing community assisted by the Department of Arts and Culture in October 2016. The community of Dzimbanhete Interactive Arts Centre had previously presented their concern to include Mbira/Sansi on Zimbabwe's ICH Inventory to the Ministry of Youth, Sport, Arts and Récréation. The community was also informed that within the framework of implementing the 2003 Convention, there is provision for nominating ICH elements on UNESCO's Representative List. In October 2017 the community members agreed amongst themselves and consented to nominate Mbira/Sansi. They fully participated in putting together the nomination file. Dzimbanhete Arts Interactions Centre, a group of practitioners, produced the video. The

practitioners gave free, prior and informed consents and also actively participated in the selection and arrangement of the photos as well as took part in planning for the safeguarding measures especially those that relate to the community.

After Malawi had finished drafting its nomination file the National Intangible Cultural Heritage Committee (NICHHC) sent it to Zimbabwe for consolidation with its own draft file, resulting in this multi-national nomination file. The consolidated file was then presented to respective NICHHC in Malawi and Zimbabwe for technical input and approval before submission to UNESCO. The NICHHC in each country comprises the Director responsible for culture, various cultural associations, media, academic institutions, research institutions and non-governmental organizations working in the cultural sector.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

Attached to this nomination form are the "Certificates of Consent" which demonstrate that free, prior and informed consents were sought and granted by the communities concerned in Malawi and Zimbabwe. The first consent was granted by Charles Chavalamangwere Mkanthama (Malawi) who is a practitioner and proprietor of the music school that teaches the art of making and playing traditional musical instruments, including Mbira/Sansi. The second consent was provided by Traditional Authority Kalumo of Ntchisi District under whose jurisdiction Nkanthama operates. Apart from the written consents, Charles Mkanthama also provided the audio-visual recordings of the music and allowed photos to be taken on him and his musical instruments.

The relevant stakeholders concerned with the Mbira/Sansi practice in Zimbabwe agreed that the element needs safeguarding and should be included on the UNESCO's Representative List. During nomination exercise conducted in October 2016, the Dzimbanhete community appended their signatures to have Mbira/Sansi nominated on UNESCO's Representative List. They also agreed to rigorously devise means to popularise the Mbira/Sansi among practicing communities and beyond, especially among the youth for posterity. Attached are consent forms written in Shona or Chitonga languages with their English translations signed by 9 people (7 males and 2 females) who constitute the cultural bearers and Mbira/Sansi practitioners. Of the 7 consents from males, 2 are from the chiefs who are in support of this nomination. The people who provided the consents are: David Tafaneyi Gweshe, Salani Matshoba, Irene Chigamba-Mhembe, Hope Ruvimbo Masike, Tendayi Gahamadze, Chikonzero Chazunguza, Wilfred Tichaona Mafrika, Chitemamuswe Mathew (Chief) and Chief Edison Chiota.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

In Malawi, there are no customary practices governing access to the element. Mbira/Sansi is a

well known musical instrument in the country, especially among the concerned communities. It is not associated with any taboos. It is an instrument that can be played on an open space even in the presence of children. Children are allowed to learn the art of playing Mbira/Sansi. Being an instrument for communicating messages and entertainment, everyone is allowed to make, play and listen to its music without any hindrances.

However, in Zimbabwe the Dzimbanhete community do have customary practices that govern access to the instrument. For example, when Mbira/Sansi is played for spiritual ceremony, known as Bira, all Mbira/Sansi players are required to abstain from sexual activities in order to perform at a Bira. Secondly, a woman who is menstruating is not allowed to play the instrument as it is believed that the menstrual period is a time of impurity and is thus shunned by the spiritual world. Thirdly, a person is allowed to work on the making of Mbira/Sansi musical instrument only when he/she has a settled mind and a clear sense of purpose. However, the community accepted that the given information; which is inclusive of videos, photos and audios; be translated and used for research, education and exhibition purposes by government departments and UNESCO.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. Name of the entity;
- b. Name and title of the contact person;
- c. Address;
- d. Telephone number;
- e. Email address;
- f. Other relevant information.

1. Finest Search Education Centre, Charles Chavalamangwere Mkanthama, Executive Director, P.O. Box 122, Ntchisi, Malawi, Tel: +265 888 071 815

2. Waliko Makhala, Ethnomusicologist, C/O MBC, P.O. Box 30133, Blantyre 3, Malawi Tel: +265 888 522 500

Email: walikomak@gmail.com OR walikomak@yahoo.com

3. Dzimbanhete Arts Interactions, Chief Creative Director & Founder, Chikonzero Chazunguza Tel: +263 783 4999 954

chikonzero@gmail.com/dzimbanhete@gmail.com

4. Zimbabwe Mbira Association, Wilfred MaAfrika, Director, 67 Mhungu Street, Zengeza 1, Chitungwiza Tel: +263 772 211 610

5. Mbira Centre, Mr Albert Chimedza, Director, 53 Glenara Avenue North, Highlands, Harare, Zimbabwe. Tél: +263 772 269 779, +263 712 216 054

mbiracentre@mbiracentre

5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

- (i) Name of the inventory(ies) in which the element is included:

Mbira music playing is one of the unique traditions of the people of Malawi and Zimbabwe: In Malawi the element was listed in Volume 1 of the Inventory of Malawi's Intangible Cultural Heritage of 2011. The inclusion of Mbira/Sansi in the inventory followed the successful implementation of a project on Inventory of Intangible Cultural Heritage in nine ethnic groups of Malawi which also included the Chewas. A copy of the Inventory is hereby enclosed.

In Zimbabwe, Mbira/Sansi element is listed in the Zimbabwe's ICH Provisional List Volume 1 of 2016 and under the Southern Africa Intangible Cultural Heritage (SAICH), Webpage <http://saich.org/data/data/api/saich.php>. A copy of the inventory and website page are hereby enclosed.

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

The Malawi Department of Museums and Monuments, Top Mandela, Off Mandata Road, P.O. Box 30360, Blantyre 3, Malawi. This is a Government institution that is responsible for the implementation of the 2003 Convention for the safeguarding of the Intangible Cultural Heritage.

Tel: +265 1 875 909

Ministry of Youth, Sport, Arts and Recreation, Department of Arts and Culture, 1st Floor Quality International Hotel Building, Corner Simon Vengai Muzenda and Nelson Mandela Avenue, Harare, Zimbabwe

Southern Africa Intangible Cultural Heritage Platform, c/o Chinhoyi University of Technology ICT Department P. Bag 7724, Chinhoyi, Zimbabwe.

Tel: +263 -67-22203-5 and +263-67-29435

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

Inventory of Malawi's Intangible Cultural Heritage, Volume 1 (2011), Page 14, Element number: 5.5.4.3., Name of element: Sansi/Kalimba.

Inventory of Zimbabwe's Intangible Cultural Heritage, Volume 1 of 2012, Page 03, Element Number 1. 10, Name of Element: Mbira.

Also Southern Africa Intangible Cultural Heritage (SAICH) Co-operation Platform's Webpage on <http://saich.org/data/data/api/saich.php>.

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

Date of inclusion of the element in the Inventory of ICH for Malawi 22 December 2011

Date of inclusion of the element in the Inventory of ICH for Zimbabwe is 30 October 2016

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

In Malawi, the element was identified through an inventory exercise that was conducted by the Department of Culture in 2009 targeting nine ethnic groups, including Chewa. An inventory meeting was held at Chief Kalumo's Headquarters in Ntchisi District, central Malawi. Under the domain of traditional craftsmanship, Charles Chavalamangwere Mkanthama mentioned Mbira/Sansi as one of the musical instruments he produces and plays. He gave the definition of Mbira/Sansi, explained the process of making the instrument, how it is played and its social function. Chief Kalumo of Ntchisi corroborated Mkanthama's explanation. The Chief explained the roles played by various people in Mbira/Sansi making. He explained that the making of metal keys and wooden board is mostly done by men while women are the ones who collect gourds

that are made into sound boxes and act as resonators. In Malawi, no woman is known to play Mbira although there are no restrictions that bar them from doing so. But women do participate in dancing to Mbira music.

In Zimbabwe the element was identified during Mbira Music Festival dubbed "36 Hours Non-stop Mbira Playing" held at Dzimbanhete Interactions Centre in September 2014. The community of Mbira/Sansi practitioners and custodians agreed and raised their concern and desire with the ministry on the need to safeguard Mbira/Sansi through the Cultural Officer of Zvimba District. This necessitated the inventorying of Mbira/Sansi in October 2016 at Dzimbanhete Arts Interactions Centre. The community helped to define Mbira/Sansi and elaborated on its social functions. Men are the ones who produce Mbira/Sansi instruments. Women involved explained the roles they play including the observance of associated taboos.

(vi) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).

In Malawi, updates on inventories are done every after five years by NICHC with full community participation, during which inventorying is done on both existing and new ICH elements in same communities where ICH elements were previously collected as well as new locations. The process is conducted as if the inventorying is being done for the first time. New data is compared with what was previously collected and updated accordingly. New localities of ICH elements may also be identified to determine the status of the element.

In Zimbabwe, the responsibility of updating inventories rests with the Department of Arts and Culture. Just like in Malawi, updates on the inventories are done every after five years during which NICHC go to various communities to collect information on targeted ICH elements. The new data is compared with what was previously collected and an ICH inventory update is made accordingly.

(vii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French.
- b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

1. Copy of Zimbabwe's ICH inventory list with Mbira element
2. Copy of webpage showing a summary of Zimbabwe's Inventoried list hosted on <http://saich.org/data/data/api/saich.php>

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

- i. Chikovero, Mhoze (2015) African Music, Power, and Being in Colonial Zimbabwe. Indiana University Press.
- ii. Tracey, Andrew. (2008). Zimbabwe Mbira music on an international stage; Chatwell Chitiyo and Keith Howard. African Music Journal of the International library of African Music, Volume 8, (2), pp120-121.
- iii. Turino, Thomas. (1998). Three 'The Mbira, Worldbeat, and the International Imagination.' The World of Music. 40(2), pp 85-106.
- iv. Tracey, Andrew T.N. (1970). How to Play the Mbira (dzavadzimu). Roodepoort, Transvaal: International Library of African Music
- v. Hugh Tracey. (1932) The Mbira class of African instruments in Rhodesia. African Music Society journal. Vol 4, (3), pp78-95.
- vi. Berliner, Paul (1978). The Soul of Mbira: Music Traditions of the Shona People of Zimbabwe. Berkeley; University of Chicago Press.
- vii. Pickard, Mackenzie (2010). The Traditional Mbira on Stage: A Study Of Contemporary Performance Practices (Unpublished Master of Music thesis, Arizona University).
- viii. Fred, Zindi. (1993). Thomas Mapfumo: A cultural Ambassador? Southern Africa. 6 (9), pp11-12.
- ix. Mheta, G. (2005). Duramazwi reMimhanzi. Gweru: Mambo Press.

7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Dr Elizabeth M. Gomani-Chindebvu

Title: Director of Museums and Monuments, Government of Malawi

Date: 14th January, 2017

Signature:

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)

Dr. Biggie Samwanda

Director Arts and Culture Promotions and Development, Government of Zimbabwe

26 February 2018